

Henry W. Savage
Offers
The New
Musical Comedy

UNIVERSITY OF N.C. AT CHAPEL HILL



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Have A Heart



Book by
D.G. Wodehouse
and Guy Bolton
Music by **JEROME KERN**

T. B. HARMS
AND
FRANCIS DAY & HUNTER
NEW YORK

Henry W. Savage Offers
The New Musical Comedy

HAVE A HEART

Book and Lyrics by
GUY BOLTON and P. G. WODEHOUSE

Music by
JEROME KERN

Staged by
Edward Royce

VOCAL SCORE

TWO DOLLARS

NEW YORK
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CHARACTERS

(In the order of their appearance)

HENRY, the elevator boy at Schoonmaker's. Billy B. Van
TED SHELDON. Donald Macdonald
LIZZIE O'BRIEN. Marie Hollywell
DETECTIVE BAKER, of the Blueport Police Eugene Keith
RUTHERFORD SCHOONMAKER, proprietor of the Schoonmaker Department Store Thurston Hall
CAPTAIN CHARLES OWEN Roy Gordon
PEGGY SCHOONMAKER. Margaret Romaine
MRS. PYNE, Peggy's aunt. Flavia Arcaro
MATTHEW PYNE James Bradbury
DOLLY BRABAZON Louise Dresser
YUSSUF, the entertainer Joseph del Puente
MAITRE D'HOTEL Eugene Revere

Shoppers Misses Rosalie Mellette, Helyn Eby, Charmion Furlong, Dazie Burton, Anne
Sands, Grace Du Bois, Annette Besuden, Margaret Fritts.

Salesgirls—Misses Doris Predo, Martha Parsons, Alice Maurice, Mabel Guilford, Marie
Hollywell, Helen Lane, Belle Bowman, Helen Donohue.

Men—Messrs. William Deacon, Will Smith, Paul Mountaney, Bert Pullaney, Roy Wells,
Will Cobb, Earl Jordon, Walter Burke, Jules Rigoni, Arthur Eley.

SYNOPSIS OF SCENES

ACT I.

Lingerie Room at Schoonmakers.

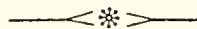
ACT II.

SCENE 1—Lounge of the Ocean View Hotel. Night.

Curtain will remain down half a minute to denote lapse of time.

SCENE 2—The Same. Next morning.

Place—Blueport, R. I. Time—The Present.



Musical Numbers

Conductor, Gustave Salzer

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Have A Heart.

Selection.*

JEROME KERN.

arr. by Chas. Miller.

Allegro brillante.

Piano.

mf *poco a poco cresc.* *f*

sfz *sfz*

sfz *ff*

sfz *rall.*

"The Bright Lights."

f rit. *accel.* *a tempo.* *rit.* *accel.*

a tempo.

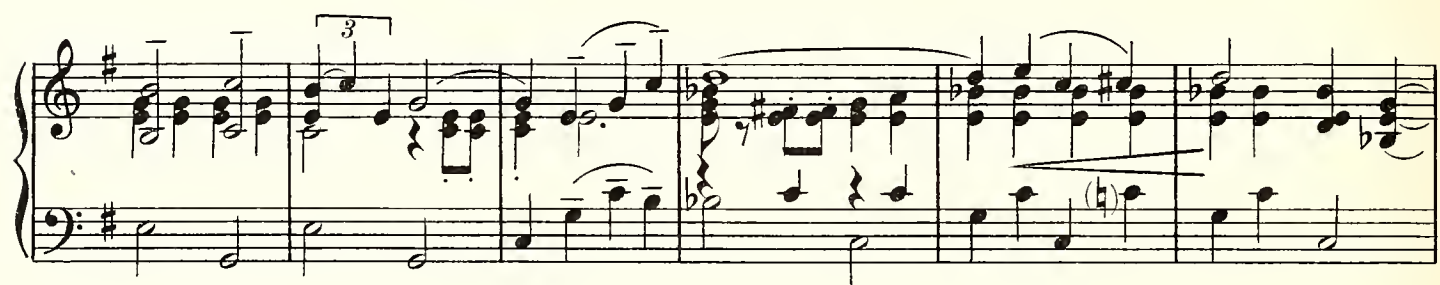
* NOTE: This Selection is identical with the one published for orchestra and both may be played together.



Slow. *con sentimento*. "And I Am All Alone!"



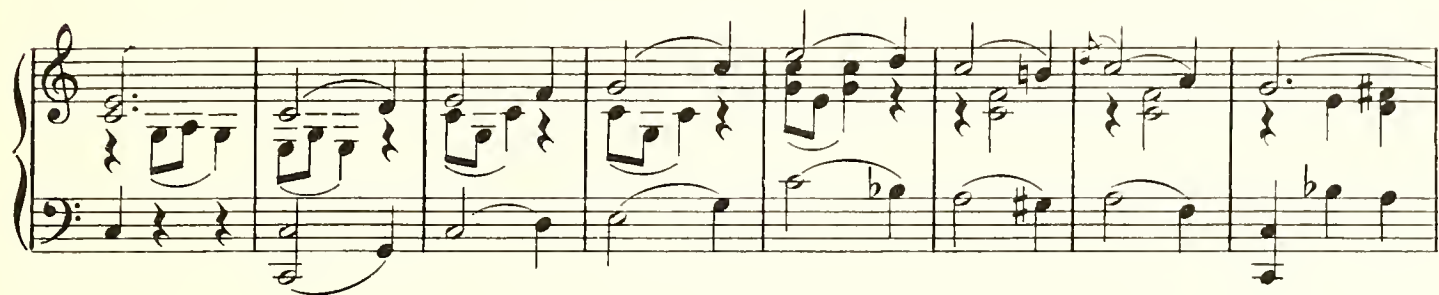
(with expression,)



Valse resolutio.

"Im So Busy."



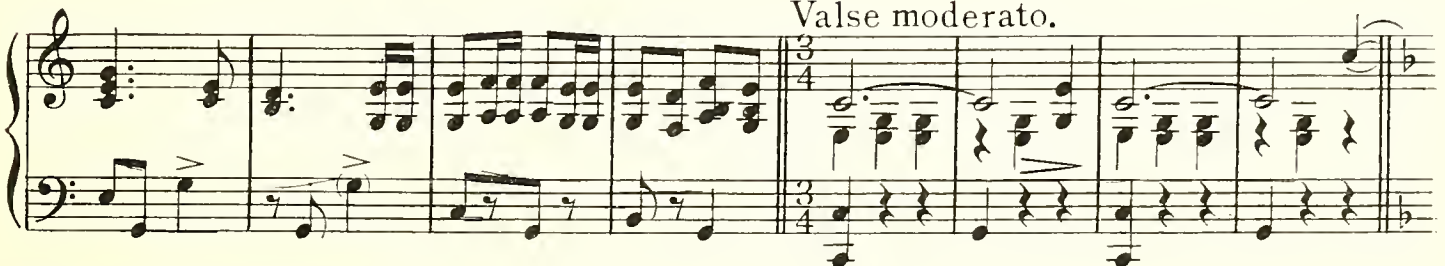


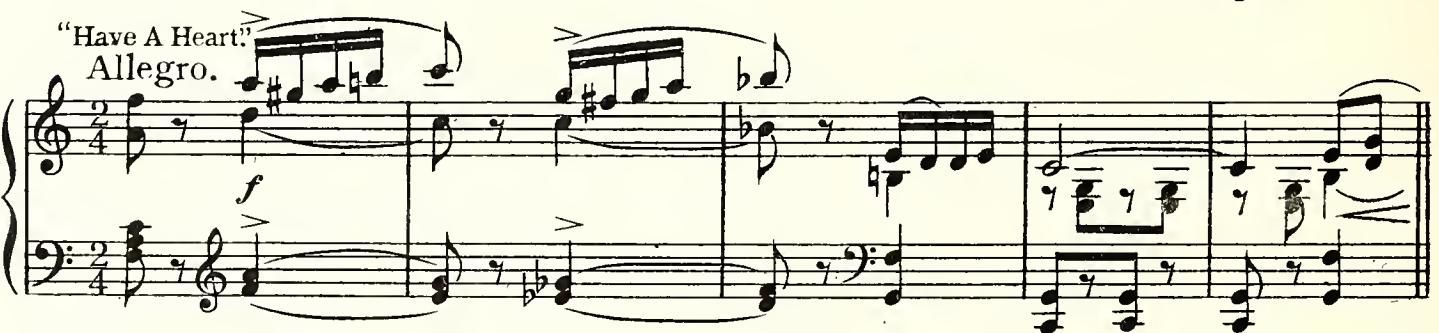
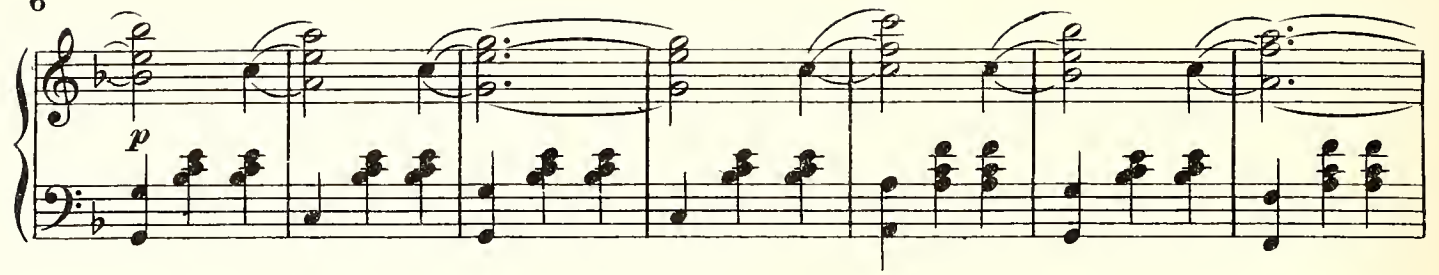
Allegretto.

Grazioso. "The Road That Lies."



Valse moderato.





This musical score is for a selection titled "Have A Heart. Sel." and is marked with the number 5480-10. The score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one sharp (F#), with a forte (*sf*) dynamic marking. The second system continues in the same key and features a key signature change to two sharps (F# and C#) in the third measure. The third system includes a key signature change to one flat (Bb) in the fourth measure. The fourth system continues in the one flat key signature. The fifth system features a key signature change to two flats (Bb and Eb) in the fourth measure and includes the tempo markings *rall.* (rallentando) and *molto rit.* (molto ritardando). The sixth system begins with the tempo marking *Allegro.* and concludes with a double bar line and a key signature change to two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *sf* and *Allegro.*

Slow "You Said Something"

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: common time (C). The piece begins with a repeat sign. The first measure of the bass staff contains the instruction *p-f 2nd time a little faster*.

Second system of musical notation. Treble and bass staves. Continuation of the piece.

Third system of musical notation. Treble and bass staves. The word *rall.* (rallentando) appears in the bass staff.

Fourth system of musical notation. Treble and bass staves. The instruction *a tempo.* appears in the treble staff.

Fifth system of musical notation. Treble and bass staves. Continuation of the piece.

Sixth system of musical notation. Treble and bass staves. The system concludes with a double bar line and a key signature change to one sharp (F#).

2 Moderato

Allegro moderato "Honeymoon Inn"

rall.

mf cresc.

5480 - 10 Have A Heart Sel.

Moderato pomposo 'Napoleon

The musical score is written for piano and bass. It consists of six systems of music. The first system is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system includes the instruction "Not fast" above the staff and "mf-ff" below the staff. The fourth system includes the instruction "accent the bass" below the staff. The fifth system includes the instruction "ff" below the staff and "marcato" below the staff. The sixth system includes the instruction "rall." below the staff and "rit. molto" below the staff. The score concludes with a double bar line and a sharp sign.

Not fast

mf-ff

accent the bass

ff

marcato

rall.

rit. molto

Grandioso "And I Am All Alone"

11

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system is marked *ff* and *ff₃*. The second system is marked *ff₃*. The third system is marked *ff₃*. The fourth system is marked *rall.* and *riten. molto*. The fifth system is marked *Allegro assai*, *accel.*, and *ff₂*, *ff₃*, *ff₃*. The score includes various musical notations such as notes, rests, and dynamic markings.

Shop.

(Entrance of Salesgirls.)

Words by
P. G. WODEHOUSE.

JEROME KERN.

Moderato.

Piano.

f

dim.

p

pp

SALESGIRLS.

It's time that we were firm and lodged a strong com -

mf

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UNIS.

plaint, This sort of thing would try the

tem - per of a saint. We snatch a

min - ute off, to ease the cru - el strain.

And some - one comes a - long, And makes us work a - gain. Yes

Refrain.

That's the way! It's al-ways the same, Ev - 'ry

day, It's al-ways the same. Our lit-tle chats, we

have to stop. When we hear some - one shout-ing

"Shop!" We're op-pressed, it's sim-ply not right,

Get no rest from morn-ing till night. It's a - bore, this

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Get no rest from morn-ing till night. It's a - bore, this". The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The music is in 4/4 time.

serv-ing in a store. Don't think we can stand it much more..

The second system of the musical score. The vocal line continues with the lyrics "serv-ing in a store. Don't think we can stand it much more..". The piano accompaniment continues with the same key signature and time signature.

The third system of the musical score, showing the piano accompaniment. It features a treble and bass staff with a key signature of two flats. The music is in 4/4 time.

Sua..... *dim.* *p*

The fourth system of the musical score. The vocal line is in treble clef. The piano accompaniment is in bass clef. The music is in 4/4 time. The system includes dynamic markings: *Sua* (sustained), *dim.* (diminuendo), and *p* (piano).

The fifth system of the musical score, showing the piano accompaniment. It features a treble and bass staff with a key signature of two flats. The music is in 4/4 time.

I'm So Busy.

Words by
SCHUYLER GREENE
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Piano.

I've al - ways said that the man I would
Don't be de - ceived, if you've ev - er be -

wed must be one who would work all the
lieved that my taste for hard la - bor is

time. _____ One with am - bi - tion, Who'd
small. _____ Sti - fle the lurk - ing I -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

make it his mis - sion, to win a po -
dea that I'm shirk - ing, I nev - er stop

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains a consistent rhythmic pattern, with the left hand providing harmonic support through chords and single notes.

si - tion sub - lime. One
work - ing at all. I

The third system shows the vocal line with a melodic phrase and a final note. The piano accompaniment includes a triplet of eighth notes in the right hand, adding a rhythmic flourish to the accompaniment.

whose chief plea - sure would be make - ing a
may have loafed in the past, But I am

The fourth system concludes the piece. The vocal line has a descending melodic line. The piano accompaniment features a series of chords in the right hand and a steady eighth-note pattern in the left hand, ending with a final chord.

for - tune for me; One who would toil all the
bus - y at last, I've found em - ploy - ment and

This system contains the first four measures of the song. The vocal melody is in G major, with a key signature of one sharp (F#). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "for - tune for me; One who would toil all the bus - y at last, I've found em - ploy - ment and".

day, Down in the mar - ket and say:
I'm work - ing a - way all the time.

This system contains the next four measures. The piano accompaniment becomes more active, with the right hand playing a series of eighth-note chords. The lyrics are: "day, Down in the mar - ket and say: I'm work - ing a - way all the time.".

Refrain.

Liz - zie, Liz - zie I'm so bus - y, Don't know what to
Liz - zie, Liz - zie I'm so bus - y, Bus - y lov - ing

This system contains the first four measures of the refrain. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "Liz - zie, Liz - zie I'm so bus - y, Don't know what to Liz - zie, Liz - zie I'm so bus - y, Bus - y lov - ing".

do. _____ Good - by dear, I'm off to the
you. _____ That's the job that suits me the

This system contains the final four measures of the song. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "do. _____ Good - by dear, I'm off to the you. _____ That's the job that suits me the".



street, Can't stop now I'm cor - ner - ing wheat.
best, Though I nev - er get an - y rest.



I shall keep on till I'm diz - zy till the
I shall keep on till I'm diz - zy But I



deal goes through. _____ Liz - zie I'm so
shan't get through. _____ Liz - zie I'm so



bus - y I'm mak - ing a pile for you. _____
bus - y So won't you get bus - y too. _____

Have A Heart.

Words by
P.G. WODEHOUSE.

Music by
JEROME KERN.

Allegro.

Piano.

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The tempo is marked 'Allegro'.

A girl in a de - part - ment store has quite a wretch - ed
Each girl in my em - ploy - ment on ar - riv - ing in the

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking.

time of it. I should - nt care to have her job my -
morn - ing is Pro - vid - ed with re - fresh ments on a

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

self. _____ It seems to me a fool - ish way To
tray. _____ It costs but lit - tle to sup - ply Dill

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

have to spend the whole damn day, Stuck up be - hind A
pick - les and Mar - tini' - s dry, Which put her in A

The first system of the musical score for 'Have A Heart'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: 'have to spend the whole damn day, Stuck up be - hind A pick - les and Mar - tini' - s dry, Which put her in A'.

coun-ter haul-ing what-nots off the shelf. I hate your strict em -
mood to face the la - bors of the day. If la - ter she should

The second system of the musical score. The vocal melody continues with the lyrics: 'coun-ter haul-ing what-nots off the shelf. I hate your strict em - mood to face the la - bors of the day. If la - ter she should'. The piano accompaniment includes some chords with accents.

ploy-ers who are nut - ty a - bout dis - ci - pline, Who
be fa-tigued, she tot - ters to the read - ing room Or

The third system of the musical score. The vocal melody continues with the lyrics: 'ploy-ers who are nut - ty a - bout dis - ci - pline, Who be fa-tigued, she tot - ters to the read - ing room Or'. The piano accompaniment features some chords with accents.

run a store with pun - ish-ment and fine. _____ Why
stag-gers to a mov - ing pic - ture show, _____ Or

The fourth system of the musical score. The vocal melody continues with the lyrics: 'run a store with pun - ish-ment and fine. _____ Why stag-gers to a mov - ing pic - ture show, _____ Or'. The piano accompaniment includes a long note in the bass clef with an accent.

pick on some poor lit - tle thing Who's been out all night tan-go - ing, Be -
in the Rest Room she may get a so - da and a cig - a - rette; These

cause she gets to work at one o - 'clock in - stead of nine.
sim - ple acts of kind - ness mean a lot to her you know.

Refrain.

Have a heart! Have a heart! Re -
Have a heart! Have a heart! Re - col -

mem - ber she is hu - man just like you. ——— Would - n't
lect a sales - girl is - n't a ma - chine. ——— Ev - 'ry

you re - gard with loath - ing, Hats and coats and un - der -
day with much com - plete - ness, I am scat - t'ring light and

This system contains the first three measures of the song. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

cloth - ing, If you had - nt got to bed till half - past
sweet-ness, So she gets a chance to rest her ach - ing

This system contains the next three measures. The piano accompaniment features a prominent arpeggiated figure in the right hand during the first measure.

two? _____ A shop-girl in the ci - ty is de -
bean. _____ I'm lead - er of the move-ment for ef -

This system contains the next three measures. The lyrics include a line with a long horizontal line indicating a continuation of the previous line.

serv - ing of your pi - ty, Of pleas - ure life for
fect - ing an im - prove-ment, The bat - tle flag of

This system contains the final three measures of the page. The piano accompaniment concludes with a final chord in the right hand.

her is not a whirl. So I'm mak-ing it my
free-dom I un-furl. She grows wea-ry show-ing

mis-sion To im-prove her sad con-di-tion, And like
cor-sets, If she nev-er lies down or sits, So like

rit. Heav-en, I pro-ject the work-ing girl.
rall. Heav-en, I pro-ject the work-ing girl.
a tempo.

1 2

5468 - 5 Have A Heart.

Look In His Eyes.

Words by
HERBERT REYNOLDS.

Music by
JEROME KERN.

Allegro moderato.

Piano. *mf*

In the game of love, the points that count are

p

sub - tle - ty and fi - nesse. — Not crude dis - plays of your

men - tal craze that ad - ver-tize dis - tress! — A

rip - pling laugh and a fund of chaff, with nev - er the sound of
sighs! — And all else a - bove, if you'd win at love, Al-ways

Valse lente.

look — in your part - ner's eyes! —

Refrain.

Valse lente con espressione.

Look in his eyes, Look in his eyes, Take my ad -

vice and be wise. ——— Hints that you need, in your

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'vice and be wise. ——— Hints that you need, in your'.

plans to suc - ceed! Plain - er than print you'll be a - ble to

The second system of the musical score. The vocal line continues with the lyrics 'plans to suc - ceed! Plain - er than print you'll be a - ble to'. The piano accompaniment features chords and moving lines in both hands.

read. Look in his eyes, Look in his eyes, If

The third system of the musical score. The vocal line includes the lyrics 'read. Look in his eyes, Look in his eyes, If'. The piano accompaniment has a more active texture with arpeggiated figures.

love an - y - where in them lies! ——— With -

The fourth system of the musical score. The vocal line concludes with 'love an - y - where in them lies! ——— With -'. The piano accompaniment features a prominent arpeggiated figure in the right hand, labeled 'Harp'.

(*Bouche fermée.*)

out an-y doubt, it is bound to peep out. Umm, Umm, Umm, ____

Valse. Brillante.

—Through his eyes! ____ In the dance, ____ there's your

chance, ____ then the stage is all set for the play! ____

With his arm 'round your waist, you are

pro-per-ly placed for sur - vey! — Your ro - mance, — may ad-

vance, — To the thought of the trous-seau you'll buy!

And you're plan-nig the house. To a rhythm by

8va 8va

Strauss! — As you watch — the love - light in his

*molto espress.
pressando.* *poco*

eyes. _____ Look in his eyes,

a *poco.* *rall.* *mf*

Look in his eyes, Take my ad - vice and be wise. _____

CHORUS.

SOP.
ALTO.
TEN.
BASS.

Hints that you need in your plans to suc - ceed. Plain - er than
Hints that you need to suc - ceed. Plain - -

print you'll be a - ble to read. _____ his eyes,
er than print you can read. _____ Look in his eyes.

SOLO.

cresc.

Look in his eyes And if love an - y - where in them lies.

Harp.

SOLO.

With - out an - y doubt it is bound to peep

(Bouche fermée.)

out, Umm, Umm, Umm, ——— through his eyes.

through his eyes.

his eyes.

rall. *morendo.* *Fine.*

32 Words by
JEROME KERN and
P. G. WODEHOUSE.

And I Am All Alone.

Music by
JEROME D. KERN.

Allegretto.

VOICE.

Piano.

Morn-ing and night — I find no rest from the pain —

— That comes be - cause I can't for - get you —

— All of the time — you come to haunt me a - gain —

— Just as you were when first I met you, I see you

mp

pp

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegretto'. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The lyrics are: 'Morn-ing and night — I find no rest from the pain —', '— That comes be - cause I can't for - get you —', '— All of the time — you come to haunt me a - gain —', and '— Just as you were when first I met you, I see you'.

Refrain.

33

there _____ Just as you used to be _____ so sweet and

fair, _____ You stand and gaze at me. _____ Your form is

girl - ish in its slen - der - ness _____ You've got a

moth - er's smile of ten - der - ness. _____ I hear your

laugh, ——— it's like an A - pril morn. — I see you

This system contains the first two staves of music. The vocal line is on a single treble staff, and the piano accompaniment is on grand staves (treble and bass). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

weep ——— a ti - ny pearl is born — I breathe your

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

name, And find the vis - ion has flown. —

This system contains the next two staves of music. It features triplet markings (indicated by a '3' over a bracket) in both the vocal and piano parts.

And I am all a - - lone. —

This system contains the final two staves of music on this page. It includes dynamic markings: *R.H.* (Right Hand), *L.H.* (Left Hand), and *pp* (pianissimo). There are also triplet markings in the piano part. The system concludes with a double bar line and a small asterisk symbol.

I'm Here Little Girls I'm Here

35

Words by
P.G. WODEHOUSE

Music by
JEROME D. KERN

Piano. *mp*

GIRLS Ah there! lit-tle boy, Ah there!

Fine

(Girls) That's true. _____
(Ted) No play? _____

(Ted) La - dies, I'm here just to be good to you, So will you
(Girls) Life, for us, is quite the re-verse of gay With all our

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(Girls) There's one thing we'll call your at-ten-tion
(Ted) I must own it does seem a tri-fle
(Ted) Say if there is an-y-thing I can do.
(Girls) Jacks and Freds and Bil-lies so far a-way.

to. gray. (Girls) Oh you. (Ted) I say.
(Ted) I'll cor-rect it, if you will give the clue. (Ted) Re-ly on
(Girls) No a-muse-ment, think of it, all the day! (Ted) If that is

(Girls) We need, as (Girls) Well find you
me. A friend and help-er, I want to be.
so, it seems to me that I'm not de-trop.

you will, no doubt, a - gree A lot of cheer-ful so-ci-e-ty.
such a re-lief, you know, When things have start-ed to get too slow.

(Ted) I
(Ted) Oh

(Girls) Yes, our
(Girls) You're the

quite un-der-stand, Leave that to me; I'll just make a note, you see.
yes, we'll have lots of fun, al-though Most care-ful how far we go.

life is rath-er flat.
nic-est man in town.

(Girls) Will you
(Girls) If we

(Ted) Let me make a note of that.
(Ted) Let me get that jot-ted down.

help if you can? (Ted) When you want a co-sy chat,
gave you a kiss, (Ted) Why, I should-nt e-ven frown.

(Ted) Lad-ies, I'm your man. (Ted) I'll
(Girls) Would it be a miss? (Ted) I

(Girls) Do! Do!
(Girls) Do! Do!

drop in and com-fort that. When ev-er you're feel-ing
want to be good to you. When ev-er you want me

(Girls) Some-times, we feel so lone-ly. If
(Girls) Some-times we feel de-sert-ed. But

blue. (Ted) As I can see.
to. (Ted) That well may be.

you would on - ly. (Ted) I want to be good to
if we flirt - ed (Ted) I want to be good to

(Ted) Leave that to me.
(Ted) Leave that to me.

you. Trust me! In fu - ture, I'll be near So please don't get down -
you. Trust me! In fu - ture, I'll be near If you re - quire flir -

heart - ed. Bear this in mind: I'm here, lit - tle girls, I'm here.
ta - tion, Just make a note: I'm here, lit - tle girls, I'm here.

D.C.

Bright Lights

Words by
P. G. WODEHOUSE

Music by
JEROME KERN

Allegretto

Piano

DOLLY

How I
We will

rit. *a tempo.*

love to go out to some live spot, Where there's
drink the cham-pagne that is fiz - zy, Then, some

HENRY

light, and an or - ches - tra plays. Where you
danc - ing, of course, I'd a - dore. All the

hand the head wait - er a five-spot, Or you don't get a ta - ble for
 peo - ple will whis - per, "Who is he?" Whenthey see me come out on the

DOLLY

days. Where the gowns are all up to the min - ute, Andwhere
 floor. Do you think you could get through some one steps, Or at

HENRY

ev - 'ry-things' love - ly and gay, And the night's gone be - fore you be -
 danc - ing, are you quite a dunce? It is true that I've nev - er yet

gin it; So you fin - ish things up throughthe day.
 done steps, But, ah gee! I'll try an - y - thing once!

Refrain

BOTH

Come with me — where there are bright lights,

p-f

Where the white — lights gleam and glow.

Where the fes - - tive u - ka - le - le — Tin - gles

gai - ly, let us go. — We will sup —

— with one an - oth - - - er Till the mer -

— ry morn - ing chime. — Say good - bye —

— to home and moth - - - er, We'll be gone a

long, long time. time.

The Road That Lies Before.

Words by
P. G. WODEHOUSE.

Duet: Ruddy & Peggy.

JEROME KERN.

Moderato. mf *L.H.*

Piano.

RUDDY.

If there's noth - ing more to say; If things can't be mend - ed;

PEGGY.

Well, the chap - ter's end - ed, Let's say good - bye.

RUDDY.

Wait, though, I've some things of yours, I had best re - turn them.

poco più mosso.

PEGGY. RUDDY.

What! you did - n't burn them? Burn them? not I. These

sou - ve - nirs of you, Were once a lov - er's to - ken, And

now our vows are brok - en, There's on - ly this to

(Slowly.)

do. This lit - tle glove,

8va. *delicato.*

Red. *

— which once, you used to wear,— I . now give back to you —

PEGGY. (*Spoken.*) RUDDY.

— No, keep it! You used this once to bind your

PEGGY. (*Spoken.*)

hair, I'll give it back to you. — No, keep it!

RUDDY.

The love that once you gave me,— I now give back to you—

PEGGY. (*Spoken.*) RUDDY.

No, keep that too. Then our first kiss, — I'll now give

back to you. —

(*They kiss.*)

con tenerezza e estasi.

PEGGY.

Once more, love's path, we'll

ff *mf*

try ——— To - geth - er, you and I. ——— The

The first system of the musical score is in 2/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are 'try ——— To - geth - er, you and I. ——— The'. The piano part includes a 'dim.' (diminuendo) marking over the final measures.

road that lies be-fore, ——— Is dark, and

The second system continues the melody and accompaniment. The lyrics are 'road that lies be-fore, ——— Is dark, and'. The piano part features a steady accompaniment with chords and moving lines in both hands.

hard to see: ——— What-e'er fate holds in store,

The third system continues the melody and accompaniment. The lyrics are 'hard to see: ——— What-e'er fate holds in store,'. The piano part maintains the accompaniment pattern.

Try it with me, try it with me! ——— What though we

The fourth system concludes the page. The lyrics are 'Try it with me, try it with me! ——— What though we'. The piano part includes a repeat sign and a key signature change to 3/4 time for the final measures.

missed it once, ————— We did not un - der -

This system contains the first two staves of music. The vocal line is in G major, 4/4 time, with lyrics 'missed it once, ————— We did not un - der -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

stand. Bet-ter to - day, we know the way, So let us

This system contains the third and fourth staves. The vocal line continues with 'stand. Bet-ter to - day, we know the way, So let us'. The piano accompaniment includes a key signature change to F major (one sharp) and a time signature change to 3/4.

set out hand in hand. Love for our path, a light will

This system contains the fifth and sixth staves. The vocal line continues with 'set out hand in hand. Love for our path, a light will'. The piano accompaniment features a crescendo marking and a key signature change to D major (two sharps).

make, Shin-ing to guide the steps we take. —

This system contains the seventh and eighth staves. The vocal line concludes with 'make, Shin-ing to guide the steps we take. —'. The piano accompaniment includes a piano (*p*) marking and a key signature change to D minor (two flats).

Dialogue.
con estasi.



Finale Act I.

Words by
P. G. WODEHOUSE.
Vivace.

Music by
JEROME KERN.

Piano.

SOP. & ALTO.
Just think of it Woo - zy has real - ly e - loped, Poor dear old
TEN. & BASS.

Rud - dy has fled _____ He's tak - ing a deuce of a chance,
unis.

unis.

Think of the dance she's going to lead the man af - ter they're wed.

They used to be spliced to each oth - er be - fore,

Mar-vel-ous nerve, the chap shows. Now will they be

wed - ded once more, Or will their life be - come Cou - leur de - Rose? —

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains six measures of music, ending with a long note. The piano accompaniment is in bass clef and consists of six measures, mostly using chords and single notes.

Good - ness knows. —

The second system continues the vocal line and piano accompaniment. The vocal line has four measures, with the last one ending in a double bar line. The piano accompaniment has four measures, with the last one ending in a double bar line. There are dynamic markings like *p.* (piano) and *f.* (forte) in the piano part.

UNCLE & AUNT.
Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do. —

The third system introduces a new section for Uncle and Aunt. The vocal line is in treble clef with a key signature of one flat (Bb). It contains six measures of music. The piano accompaniment is in bass clef and consists of six measures, featuring a more active melody with many eighth and sixteenth notes. There is a dynamic marking of *mp* (mezzo-piano) at the beginning.

OWEN. (*spoken.*)

LIZZIE.

I can't think what you're a-bout Oh, cut it out!

CHORUS.

AUNT-

Liz - zie, Liz - zie, say where is he? What's the good of you? — His

MATTHEW & OWEN.

game, we must be balk - ing, Don't let's stand here talk - ing.

poco press.

CHORUS.
poco più e cresc.

55

Phone up ev-'ry-where, Do some-thing, some-bo - dy! Let's be quiet and

cool. Don't stand gap-ing there! Can't you do an - y - thing?

Oh! you poor lit - tle fool. Have a heart! *Jimminy Christmas!* Have a heart!

Gee! you girls are al ways pick ing on a man _____
 Don't you see I'm do-ing ev-'ry-thing I can _____ If you'll

(To Aunt.)
 kind-ly keep your dis-tance, I might be of some as - sis-tance. Can that
 Don't you

CHORUS.
 "Clar-a Kim-ball Young" stuff be a man! _____ Have a heart!
 see I'm do-ing ev-'ry-thing I can? _____

Have a heart! You must go and make in - quir - ies in the

town. ——— You won't find out where your niece is, if you pull the boy to

Tho' they
piec - es; So get in the lift, and let him take you down. ——— They will

fan - cy just as you did, that pur - suit they have e - lud - ed
 prob - a - bly have tar-ried at the par-son's to be mar-ried, There are
 slips be-tween the lips, though, and the cup. ————— Some-thing's
 happened to the el - e - va - tor! Gol - ly has it stuck? And all the

time it's get-ting lat - er! What a rot - ten piece of luck. You can

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line has a melody that starts with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

cresc. e rit.
fix it if you try boy; Can't you start the thing on "high," boy? Was there

The second system continues the musical piece. It includes the instruction "cresc. e rit." (crescendo and ritardando). The vocal line has a melody that starts with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

HENRY (*Spoken*)
ev - er such an in - ef - fic - ient pup? Go - ing up! go - ing up!

The third system is a spoken section for the character Henry. It is in B-flat major and 4/4 time. The vocal line has a melody that starts with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

CHORUS

Unisono

We see them there ————— Just as they

Unisono

The first system of the chorus. It features a vocal staff (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment starts with a half note G2, a quarter note A2, a half note B2, and a whole note C3. The key signature is one flat (Bb) and the time signature is 4/4.

used to be. — A hap-py pair, ————— they go con - tent - ed - ly. —

The second system of the chorus. The vocal line continues with a half note D5, a quarter note E5, a half note F5, and a whole note G5. The piano accompaniment continues with a half note D2, a quarter note E2, a half note F2, and a whole note G2. The key signature is one flat (Bb) and the time signature is 4/4.

— The mo - tor hums a mer - ry bri - dal tune ————— As they be -

The third system of the chorus. The vocal line continues with a half note A5, a quarter note B5, a half note C6, and a whole note D6. The piano accompaniment continues with a half note A2, a quarter note B2, a half note C3, and a whole note D3. The key signature is one flat (Bb) and the time signature is 4/4.

gin their sec - ond hon - ey-moon with-out a care

for what may lie be-fore Re-solved to dare. What fate may

have in store. But wheth-er it be good or ill, How ev-er it may

have in store. But wheth-er it be good or ill, How ev-er it may

have in store. But wheth-er it be good or ill, How ev-er it may

chance, The sun will shine up - on them still, The sun-shine of ro -

mance. What - ev - er fate may bring, Its blows can hold no
What fate may bring, There'll be no

sting. As in the days when he would sing. I see you
sting. As when he used to sing.

Solo

there _____ Just as you used to be _____ so sweet and

fair, _____ You stand and gaze at me. _____ I breathe your name, and

find the vis-ion has flown _____ *Violin* And I am all a -

mf *p*

lone. _____

Sva *pp*

Opening Chorus Act II. And Song.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

f

cresc.

rit.

Curtain.

Not fast.

GIRLS.

The wea - ry sun has fled, and the day is o'er. —

MEN.

day is

The moon reigns in his stead o - ver sea and shore.

o'er sea and

The sooth - ing shad - ows fall like a cool ca - ress

shore. cool ca -

And dark - ness cov - ers all, bring - ing hap - pi - ness

ress hap - pi -

ness. Who knows what woes may come to - mor

ness.

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a half note G4, followed by a quarter rest, then a half note F#4, and continues with a melody. The piano accompaniment provides harmonic support with chords and moving lines. The second system continues the vocal melody and piano accompaniment.

row? Sad to - mor - row may be.

The second system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment continues with chords and moving lines. The system concludes with a half note G4.

But fill your glass - es high, and bid care good - bye.

8va.

The third system of the musical score continues the vocal and piano parts. The vocal line features a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment continues with chords and moving lines. The system concludes with a half note G4. An 8va. marking is present at the end of the system.

To - mor - row is a long way off,

To - mor - - - rows a long way off,

you see. _____

accel.

Moderato pomposo.

TURK.

Cig - ar - ettes, Cig-ars and cof - fee! Of the

mp *L.H.* *L.H.*

ver-y fin-est, these! Cig-ar-ettes, Cig-ars and

L.H.

cof-fee! At your ser-vice, if you please! So

GIRLS.

let's be gay, Let soft mu-sic play Be-neath the

mf

ray of moon-light so bright. Though trou-bles may MEN. Re-

GIRLS. TURK.

Be hap - py to - night. — The

turn with the day,

moon that shines up there, Shines on my na - tive land. My

heart is far a - way in Sam - er - kard. —

GIRLS. MEN. GIRLS. Slowly.

Ee-ah! Ah! Ee-ah! —

dim.

Andante moderato.

TURK.

Long a - go in Sam - ar - kand, such nights I've known. —

In that gar - den when I stand and wait a - lone. —

In the moon-light wan and pale, Sing - ing with the

night - in - gale Su - li - ma, your lov - er stands be -

TURK.

low. Show your face and

GIRLS.

Oh, that scent-ed gar-den, long a - - go.

BOYS.

mp

let it dim the jeal-ous moon. — With your beau-ty,

turn the night to flam-ing noon. — See how bright-ly

yon-der star Glit - ters down from heav - en's bar; Your bright eyes will

gleam more bright - ly far, My Su - li - ma!

Molto cantabile.

The night - in - gale, Took up the tale.

— We sang to - geth - er there To Su - li - ma, the fair.

Soft breez - es fanned The list'ning land.

While the night - in - gale and I

mp

Sang out our love be-neath a sil - ver sky, When the moon shone

slower.

a tempo.

down on Sam - ar - kand.

GIRLS.

The night - in -

MEN.

rit.

f a tempo.

gale, Took up the tale. We sang to -

geth - er there To Su - li - ma, the fair. Soft breez - es

fanned The list - 'ning land.

mf

p

mf

3

Detailed description: This is a musical score for a song, page 74. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The vocal line consists of three systems of staves. The first system has lyrics 'gale, Took up the tale. We sang to -'. The second system has lyrics 'geth - er there To Su - li - ma, the fair. Soft breez - es'. The third system has lyrics 'fanned The list - 'ning land.'. The piano accompaniment is written for the right and left hands. It includes dynamic markings: *mf* (mezzo-forte) at the beginning of the second system, *p* (piano) at the beginning of the third system, and *mf* (mezzo-forte) at the beginning of the fourth system. There are also articulation marks like accents (^) and slurs. The score ends with a triplet of eighth notes in the right hand.

While the night - in - gale and I

Sang out our love be-neath the sil-ver sky,

slower. pp

When the moon shone down on Sam-ar - kand.

rit.

dim. L.H.

Ed. *

Honeymoon Inn.

Words by
P. G. WODEHOUSE

Music by
JEROME KERN.

Moderato.

VOICE.

Out be - yond the far hor - i - zon,
Hap - py lov - ers there are a - ble

Piano.

mp

There's a place I've not set eyes on, Where a hap - py
To hold hands be - neath the ta - ble, If they're caught em -

hav - en wed - ded lov - ers may win. Cov - ered deep in
brac - ing there is no one to grin. - No one pays the

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hon - ey suck - les, Near a stream that laughs and chuck - les.
least at - ten - tion; Kiss - ing is a great in - ven - tion

Bathed in gold - en sun - shine, Stands the Hon - ey - moon Inn.
Ev - 'ry bod - y does it At the Hon - ey - moon Inn.

Refrain.

Life's al - ways May there, For sweet - hearts who

stray there, A - way from the bus - tle and

The first system of the musical score for 'Honeymoon Inn'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics 'stray there, A - way from the bus - tle and' are written below the vocal line. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

din. All days are gay there And

The second system of the musical score. The vocal line continues with the lyrics 'din. All days are gay there And'. The piano accompaniment continues with similar musical notation, including slurs and accents.

no days are gray there When you're at the Hon - ey - moon

The third system of the musical score. The vocal line continues with the lyrics 'no days are gray there When you're at the Hon - ey - moon'. The piano accompaniment continues with similar musical notation.

Inn. You live on bread and cheese and

The fourth system of the musical score. The vocal line continues with the lyrics 'Inn. You live on bread and cheese and'. The piano accompaniment continues with similar musical notation.

kiss - es — You know that this is — the thing to

The first system of the musical score for 'Honeymoon Inn'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line has a melodic line with some ties and a lower line. The piano accompaniment consists of chords and moving lines in both hands.

do. — I'd go and stay there, I'd

The second system of the musical score. The vocal line continues with the lyrics 'do. — I'd go and stay there, I'd'. The piano accompaniment continues with similar harmonic support.

spend ev - 'ry day there, If on - ly the way — there, I

The third system of the musical score. The vocal line continues with the lyrics 'spend ev - 'ry day there, If on - ly the way — there, I'. The piano accompaniment continues with similar harmonic support.

knew. — knew. —

The fourth system of the musical score, which includes a first and second ending. The vocal line has the lyrics 'knew. — knew. —'. The piano accompaniment features a first ending with triplets and a second ending with a different melodic line. The system concludes with a double bar line.

It's A Sure, Sure Sign

R. P. WESTON
and
JEROME KERN

Allegretto

Piano

L.H.
mf

sfz
(Hn.)

p Langsam

I've got a book I would - nt lose for an - y - thing. I
This lit - tle verse is in the cause of tem - per - ance, For
Girls, if the beau who wants to make a fuss of you Should

might let you look, but I should hold it tight. It's
drink is a curse, that's why we put it down. Per -
boast of his "dough," his yachts and mo - tor cars, To

called "Ad - vice to La - dies," it is full of wis - dom's
 haps you don't know when you've had e - nough, and want some
 find out what he real - ly is, is ea - sy if you're

stacc.

pearls; For in - stance, if you're itch - ing in the palm, dear girls,
 more; Well, if you're jug - gling hard boiled eggs at half - past four,
 fly; For in - stance, if for good - night, he just says "Bye - bye!"

Refrain *p-f*

It's a sure, sure sign _____ That you're
 It's a sure, sure sign _____ That your
 Its a sure, sure sign _____ He's a

com - ing in - to rich - es, If your hand, it is that
 brain is in a mud - dle, When you lie down in a
 but - cher, and he'll grip you, With his thumb and fin - ger

Bass'n

itch - es, It's a sure, sure sign!
 pud - dle, Sing - ing "Auld Syne"
 nip you, Say - ing "Lamb, plump, fine!"

If your ribs should make you wrig - gle, Then you're
 Ab - so - lute - ly di - a - bol - ic - 'ly, And
 Then a - round you, he will fun - ble; "One and

going to have a "tig - gle." If your ears are itch - ing
 breath - ing al - co - hol - ic - 'ly. At last you clam - ber
 two. a pound," he'll mum - ble. If in - stead of say - ing

some-one talks a - bout you, But if your lips are
up in - to your bed - room And then just as the
"Sweetheart" he says "Sweet - bread," Oh! won't you take this

itch - ing, oh, its fine! By a man with scrub-by
sun be - gins to shine, If you wake in nine e -
ten - der heart of mine?" If when you an - swer

whis-kers, you'll be kissed up - on your birth-day, It's a sure,
lev - en when your room is six o sev - en, It's a sure,
yes, he goes to wrap it up in pa - per, It's a sure,

sure sign! Its a sign!
sure sign! Its a sign!
sure sign! Its a sign!

1 2

sure sign! Its a sign!
sure sign! Its a sign!
sure sign! Its a sign!

ffz

The Road That Lies Before

Words by
P.S. WODEHOUSE

"My Wife My Man"

Music by
JEROME KERN

Andantino

VOICE *mf* Is this just a dream once more?

Piano *mf* *p*

Allegretto grazioso

Just the dream I dreamt be - fore Ruddy: Oh, the

sad time I've had, Peg-gy dear, a - way from you, Peggy: Oh,
dear, do you fear That per - haps you may re - gret? Ruddy: Not

p

yes, I be - lieve you were glad Of the hol - i - day, It's
I! Do you wish, now you're here, You were miles a - way? *Peg:* My

true. Con - fess! *Ruddy:* Why it drove me half mad I could
pet! I'd die! *Ruddy:* Can you trust to me, dear, To be

find, I swear, No plan Of life, (*Peggy:*) Was it real - ly so bad? Did you
al-ways true Through life? *Peggy:* I can; All my doubts dis-ap-pear As I

Valse

real - ly care? My man! ——— (*Ruddy:*) My wife! ——— There's
eling to you, *Ruddy* My wife! ——— (*Peggy:*) My man! ——— The

Refrain.

on - ly just we two In all the
road that lies be - fore Is dark and

world, you see. For I was made for
hard to see. what e'er fate holds in

you store, You dear, for me! You dear for me!
Try it with me! Try it with me!

— And life may bring us joy. Or
— What through we missed it once. We

Life may bring us pain Cru - el or kind we
did not un - der - stand. Bet - ter to - day we

shall not mind Now we're to - geth - er once a -
know the way, So let us set out hand in

gain. Glad-ness and grief a - like we'll share Grief will be
hand. Love for our path a light we'll make shin - ing to

joy if you are there. (Peggy) Rud - dy take,
guide the steps we take.

1 *D.S.* *2*

D.S. *dim.*

You Said Something.

Words by
JEROME KERN
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Allegro.

Piano.

The piano introduction is in 4/4 time, marked 'Allegro.' and 'Piano.' It begins with a treble and bass staff. The treble staff has a key signature of two flats (Bb, Eb) and a common time signature. It starts with a half note chord of Bb and Eb, followed by a quarter note chord of Bb and Eb. The bass staff starts with a half note chord of Bb and Eb, followed by a quarter note chord of Bb and Eb. There is a triplet of eighth notes in the treble staff: Bb, Eb, and Bb. The piece ends with a half note chord of Bb and Eb.

Ted. All the girls I see Make a hit with me,
Lissie. All the men I know Fas - ci - nate me so,

The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is two flats (Bb, Eb). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody is simple and catchy, with a triplet of eighth notes in the first line.

Where'er I wan-der, I love bru-nettes or some-thing blon-der.
Oh! what ro-man-ces I've built a-round them in my fan-cies.

The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is two flats (Bb, Eb). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody is simple and catchy, with a triplet of eighth notes in the first line.

Lissie. I don't care a bit Where your heart may flit;
Ted. I am not a - ware Why you think I care;

The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is two flats (Bb, Eb). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody is simple and catchy, with a triplet of eighth notes in the first line.

Ted. Why sure - ly you knew, dear, I was teas - ing, I love you dear.
Lizzie. Why sure - ly you knew, dear, I was teas - ing, I love you dear.

rall.

Refrain. *Meno mosso.*

Both. You said some-thing when you said you love me, Oh, but I

won-der for how long it will be. If you find some-day, you've

al-tered your mind I'd be for-giv-ing, but sim-ply could not

go on liv - ing! *Lissie.* Girls much pret - tier you will meet by the
Ted. Men much hand - som - er you'll meet by the

score, Will you re - gret you nev - er met them be -

fore? You said some - thing when you said you love me, But

say it a whole lot more. more. —

1 2

Ado *D.S.*

Daisy.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Poco Allegretto.

Piano.

Back in the

days of child - hood, — When Life was a joy - ful

song. — When skies were blue, and the world was all

new, And when noth - ing at all went wrong. —

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As through the fields, I wan - dered — Weav - ing my

dais - y chain, — Grave - ly I'd pause, While I

pon - dered — Croon - ing a nur - s'ry re - frain. —

Refrain.

Dais - y, Dais - y, Tell me all you know. —

p-mf

— Ev - 'ry time I pluck a pet - al, Se - crets you can

The first system of the musical score for 'Daisy'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: '— Ev - 'ry time I pluck a pet - al, Se - crets you can'.

show. — Dais - y, Dais - y, Tell me

The second system of the musical score. The vocal melody continues with the lyrics: 'show. — Dais - y, Dais - y, Tell me'. The piano accompaniment provides harmonic support with chords and moving lines.

all you see. — There's a ques - tion you can set - tle:

The third system of the musical score. The vocal melody continues with the lyrics: 'all you see. — There's a ques - tion you can set - tle:'. The piano accompaniment includes some triplet figures in the right hand.

Does the one I love, love me? — me? —

The fourth system of the musical score, which concludes the piece. The vocal melody features a double bar line and first/second endings. The lyrics are: 'Does the one I love, love me? — me? —'. The piano accompaniment ends with a final chord.

Reminiscences.

JEROME KERN.

p con molto espress.

contenerezza.

dim.

R.H.

L.H.

Ed.

*

Napoleon.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato pomposo.

VOICE. 

Piano. 

po - leon was a lit - tle guy, They used to call him
 2. po - leon was a home - ly gink, He had - n't time to
 3. po - leon was the la - die's pet, He liked to have them



shor - ty, He on - ly stood a - bout so high, His
 doll - up, But though he looked like thir - ty cents, He
 han - dy. He used to blow in half his pay, On



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chest was un - der for - ty. But when they start - ed
packed an aw - ful wal - lop. And all the kings in
vi - o - lets and can - dy. He knew the game from

josh - ing him, His pride, it did - n't in - jure. He'd
Eu - rope, when they came to know his hab - its, Pulled
soup to nuts And worked it on a sys - tem! He'd

sim - ply say "Ah, fade a - way!" He knew that he had gin - ger. Na -
up their socks, And ran for blocks, He'd got 'em scared like rab - bits. Na -
meet a Queen at five fif - teen, By six o' - clock she'd kiss him. Na -

Refrain.

po - le - on, Na - po - le - on, They thought him quite a
 po - le - on, Na - po - le - on, Went out and got a
 po - le - on, Na - po - le - on, The la - dies thought him

The musical score for the Refrain is in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The lyrics are written below the vocal staff.

joke. "Hey! take a slant at the lit - tle pill!" Was the
 "rep," He had a lot of 'em climb - ing trees, Though he
 great, They fell for him good and hard, they did. When he

The first verse continues the musical theme. The vocal melody and piano accompaniment are consistent with the Refrain. The lyrics are written below the vocal staff.

line of chat - ter that they used to spill. But they could - n't hold Na -
 weighed a hun - dred in his B. V. D's. It was eas - y for Na -
 came and hand - ed them the "Oh, you Kid" They were wild a - bout Na -

The second verse concludes the musical piece. The piano accompaniment features some chords with flats in the treble clef. The lyrics are written below the vocal staff.

po - leon, When he start - ed in - to scrap, He was
 po - leon, And he wiped them off the map. He was
 po - leon, For his work was full of snap. He was

The first system of the musical score for 'Napoleon'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a key signature change to one flat (B-flat) and a common time signature.

five feet high, But he was one tough guy, And I take af - ter
 not so tall, But he could lick them all, And I take af - ter
 sawn off short, But he was one good sport, And I take af - ter

The second system of the musical score, continuing the vocal melody and piano accompaniment. The piano part features a steady eighth-note bass line.

1 & 2 § 3

1. Nap. 2. Na - Nap.
 2. Nap. 3. Na -

marcato il basso.

D.S.

The third system of the musical score. It includes a first ending bracket labeled '1 & 2' and a second ending bracket labeled '§ 3'. Below the vocal line, there are three numbered options for the lyrics: '1. Nap.', '2. Na - Nap.', and '3. Na -'. The piano accompaniment features a more complex, rhythmic pattern. The instruction 'marcato il basso.' is written above the piano part, and 'D.S.' (Da Segno) is written below it.

ff

The fourth system of the musical score. It continues the vocal melody and piano accompaniment. The piano part features a powerful, rhythmic pattern. The instruction 'ff' (fortissimo) is written above the piano part.



